



Early Journal Content on JSTOR, Free to Anyone in the World

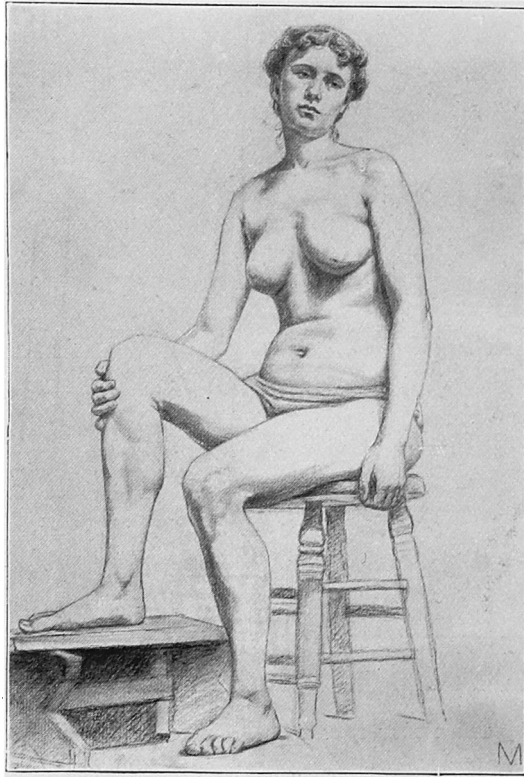
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



A CHARCOAL DRAWING, BY CECILE E. PAYNE.

THE ART ACADEMY.

By J. FRANCIS SMITH, Director.

THE Art Academy of Chicago was organized shortly after the World's Fair, with the object of affording art students and art workers an opportunity to pursue the simplified system of drawing as taught by the French masters in the art schools of Paris. The Academy removed from the West Side to its present quarters, 300 Wabash avenue, about a year and a half ago. The location is now convenient to its students, who come from all parts of the city. The rooms now used were remodeled from the old league studios to suit the needs of the Academy. There is an excellent light for both day and night classes, the arrangement for the evening classes, lighting both model and individual easels, being considered a most perfect system for evening work.



THE MEN'S NIGHT CLASS, ART ACADEMY.

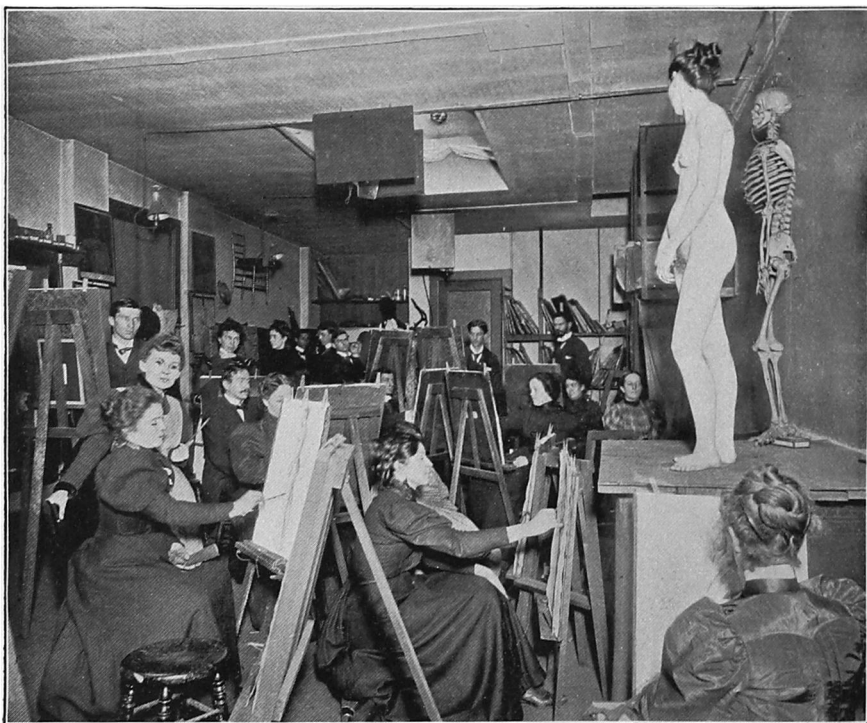
There are night classes for the men and day classes for men and women. All the work done in the Academy is from life, and the school has made a special effort to have interesting models, which are changed each week, a male and female posing alternately.

In addition to the evening classes for men, there has been recently organized a class for ladies. The men work six evenings each week and the ladies three evenings.

Each class has a massier, who looks after the interest of the respective classes. Miss Daisy Glenn fills this office for the day class, and Mr. Wheaton and Charles T. Trego are the massiers of the night class.

The regular students have the privilege of study in the Saturday afternoon costume class, which is formed of a large and enthusiastic lot of workers. Students find this class to be of great help to them and a change from their regular academic study. The models for this class are changed every four weeks, and are always in costume. For this work the medium is optional with the student.

The best work of the school is placed on the wall each month, where



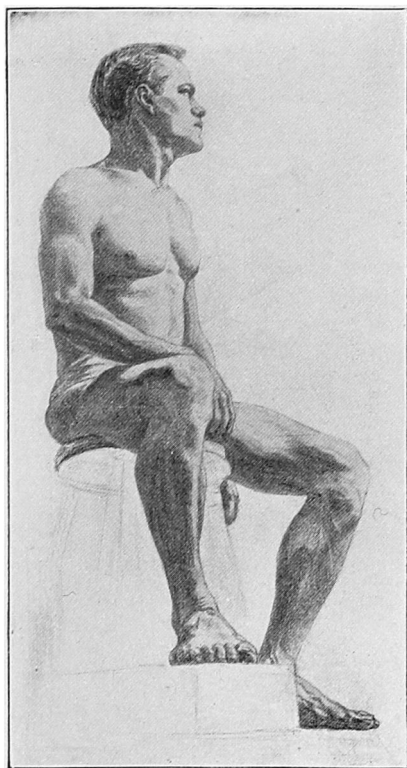
THE DAY CLASS, ART ACADEMY.

it is judged and classed with numbers ; honorable mentions and a cash prize being given for the best drawing of the month.

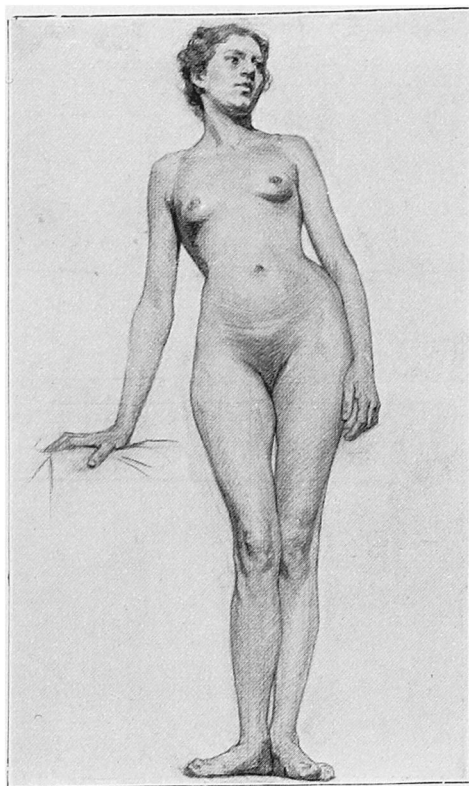
The school has met with cordial support from Monsieur Julian, founder of the Julian Academy, through whose kindness and generous interest in art students the Academy is enabled to send during the year the best work of its students to Paris. It is there hung on the walls of the Julian Academy in one of the general concours, where the great masters of that famous school review the efforts of the Chicago students, classifying them and giving a general criticism of the work. This is an invaluable aid to the students, coming as it does from the very fountain-head of the most famous art school in Europe.

Perhaps that which characterizes the work of the school more than other features is the effort made for solidity of construction, understanding of outline, knowledge of the framework, and success in catching the characteristics of the model, while a strong personality marks the work of each student.

There are lectures on anatomy on alternate Tuesday evenings at 7:30



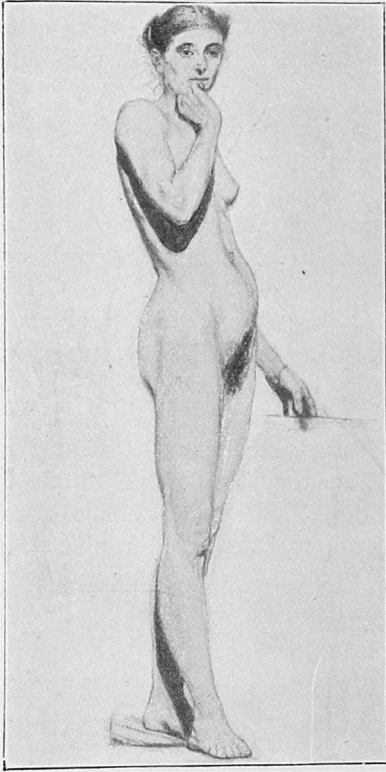
CHARCOAL DRAWING,
BY ROBERT N. MATHEWS.



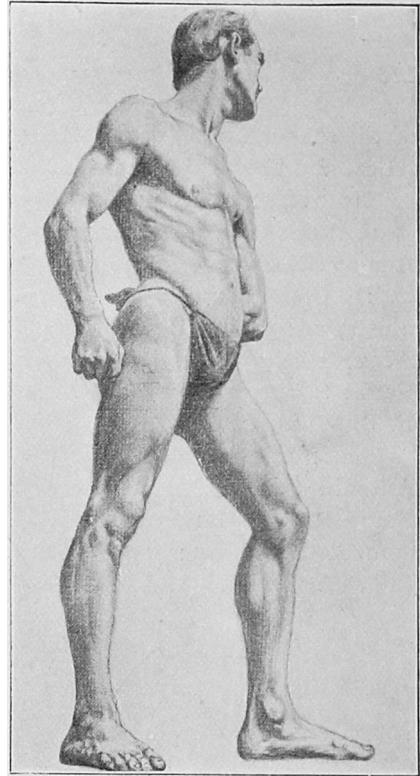
CHARCOAL DRAWING,
BY ANTONIN STERBA.



COMPOSITION, BY CURTIS GANDY.



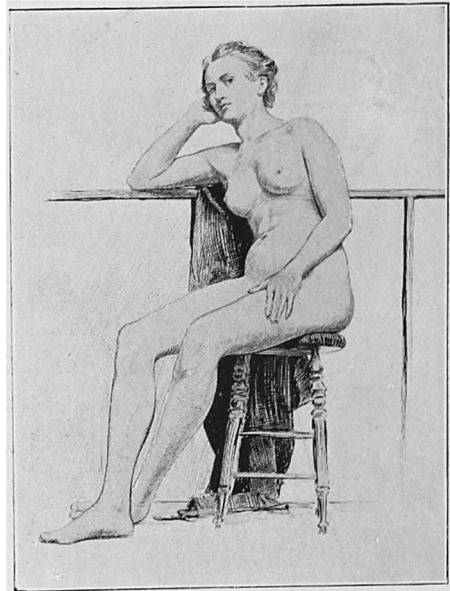
CHARCOAL DRAWING, BY J. W. WHEATON.



CHARCOAL DRAWING, BY R. E. WILDER.

o'clock, open to all students. These lectures are very instructive to the student, and are illustrated by the models, skeleton, charts, etc., and delivered by E. Stillman Bailey, M. D. On the other Tuesday evenings, the students bring in the compositions which they have worked out to illustrate some given subject. These are criticised by Mr. Edgar Cameron, who reviews the collection, giving many valuable suggestions as to arrangement of lines, masses and values.

During the fall there is an exhibition of work by the students of the academy. It is formed of work done in and out



PEN SKETCH, BY FRANK HOLME.

of the school, and is very interesting, showing, as it does, both the theoretical and practical sides of an art training.

Most of those taking advantage of the school are practical workers in some line of art—portraiture, landscape, illustrating or designing. Among those who excel in their special line are : R. E. Brown, miniature ; C. D. Colby, landscape ; Mrs. N. A. Cross, ceramic ; Curtis Gandy, illustrator ; Miss A. Lucie Honice, painter ; Frank Holme, *Evening News* ; Harry Wallace Methven, painter ; Miss Cecile Payne, miniature ; Frank Sorensen, *Times-Herald* ; A. J. Williamson, *New York Journal* ; F. B. Ward, *Illustratier*.

Among those who have won honors in the school may be mentioned : Antonin Sterba, Curtis Gandy, James Wheaton, Seymour M. Stone, Ed Brant, Robert Mathews, Louis M. Coakley, W. C. Kintz, Hoossep Pushman, R. E. Wilder ; also R. Sherman Kidd and A. Persson, now at the Julian Academy.



PEN SKETCH, BY FRANK HOLME.